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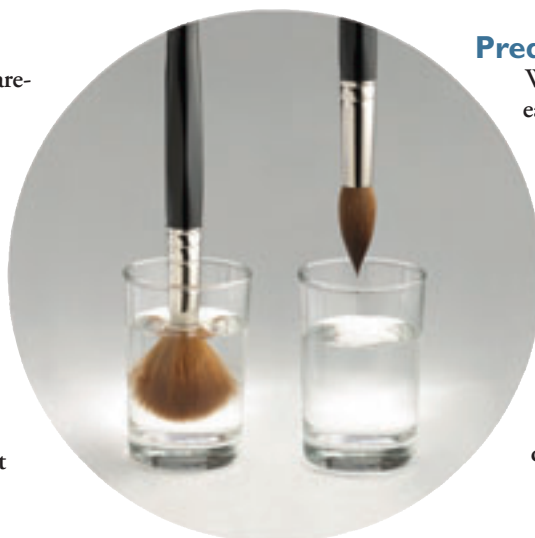
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# Inksmith

INFORMATION FOR ARTISTS FROM DANIEL SMITH

## Some Thoughts on Color: Working with a Split Primary Color Palette

By Susie Short

Painting in watercolor is fun and exciting even if you don't have a clue what you are doing. Many of us are instantly hooked by the seductive medium and start by jumping right into painting pretty pictures. So if that's where you are, you are in good company.

A word you will probably hear again and again on your artistic journey through watercolor painting is "Practice, practice, practice." The truth is you really do learn to **paint** by **painting**. My Split Primaries Lessons are meant to acquaint you with the fundamentals of mixing colors

### Some thoughts on color as it applies to learning to paint with watercolor

Color sets a mood and gives an artist unlimited means of expression. Color can be magical. Where composition and technique connects with our intellect, color touches our heart. It's been said that color is the heart and soul of watercolor.

Is studying and understanding basic color theory instead of simply relying on color formulas worth the effort? Each of you will have to answer that question for yourselves. Learning about color relationships can be liberating, allowing you to focus on other aspects of painting, which opens the door to greater freedom of expression.

Although watercolors obey the same color laws as other mediums, there is one very

important difference: Watercolor is transparent. It's the unique transparency of the paints and the translucent quality of the colors that make watercolor so popular.

Being able to mix the colors you want is considered to be a basis for successful watercolor painting. Even though experienced watercolor painters seem to be able to make color mixing look extremely easy, most of their skill and confidence comes from knowledge and practice.

Once you learn the basic principles and how they apply to the Split Primary Palette, color mixing will become simple and automatic. And yes, mixing muddy colors will only be by choice!

Let's start with a color wheel arranged like a clock and divided into three equal sections. At the top of the wheel

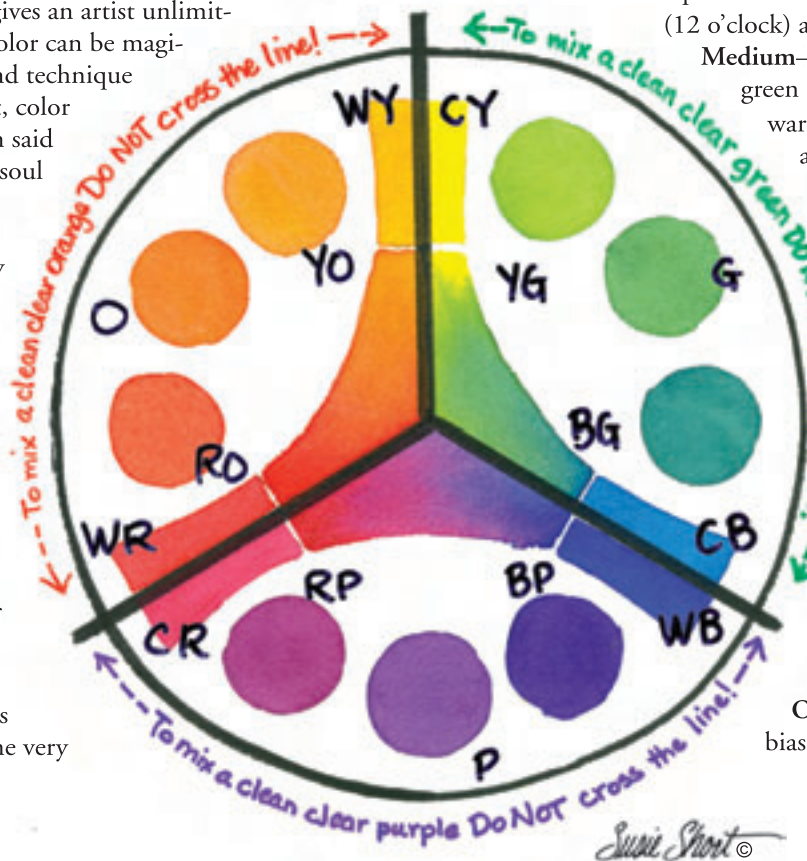
(12 o'clock) a cool yellow, ● **Hansa Yellow Medium**—a lemony, slight bias to blue-green is on the right of the line; a

warm yellow, ● **New Gamboge**—a golden, slight bias to red-orange is on the left of the line.

Going clockwise around the circle (at 4 o'clock) there is a cool blue, ● **Phthalo Blue (GS)**—an icy, slight bias to blue-green is above the line; a warm blue, ● **French Ultramarine**—a purplish blue, slight bias to violet is below the line. Continuing clockwise, (at 8 o'clock)

a cool red, ● **Quinacridone Rose**—a rosy, slight bias to red-violet is below the line; a warm red, ● **Pyrrol**

**Orange**—a tomatoey red, slight bias to red-orange is above the line.



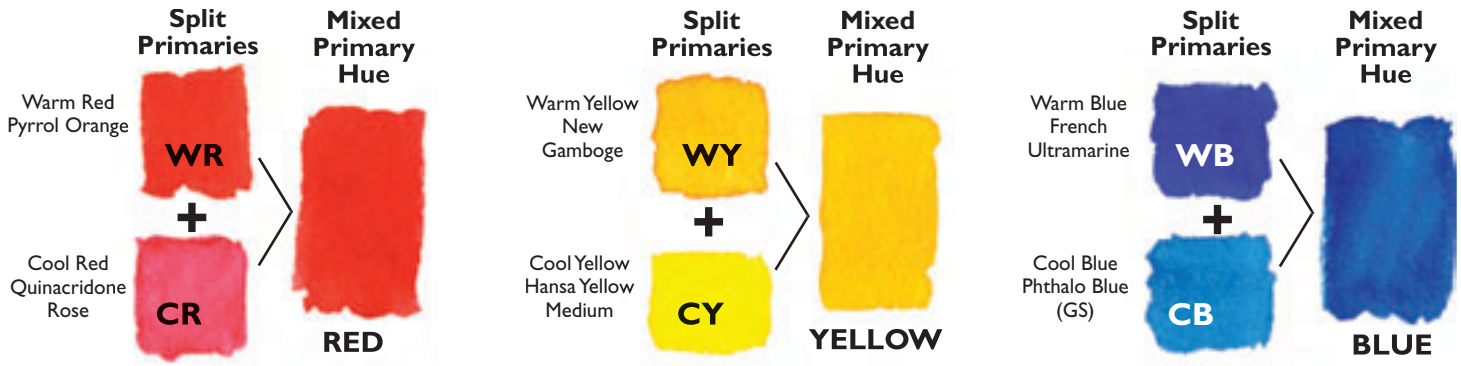
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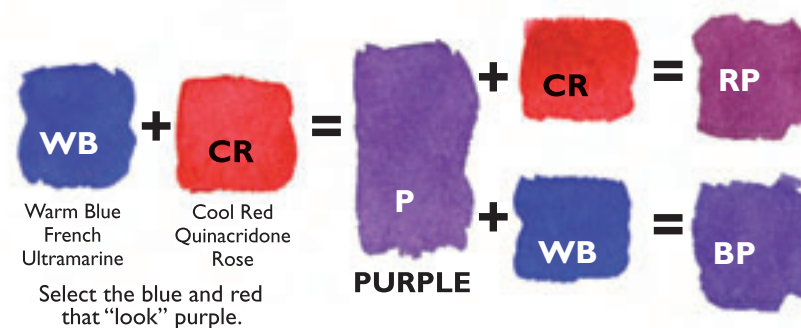
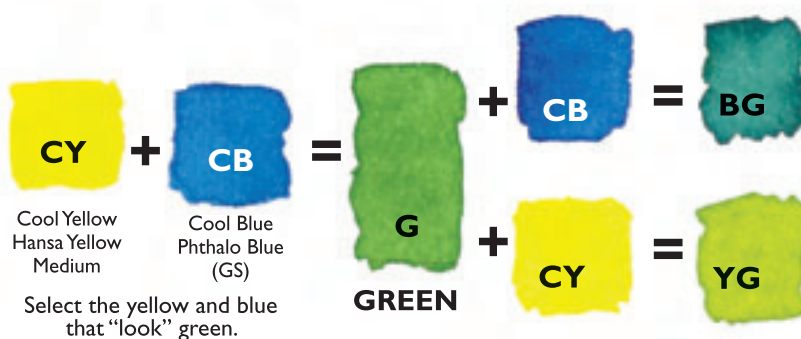
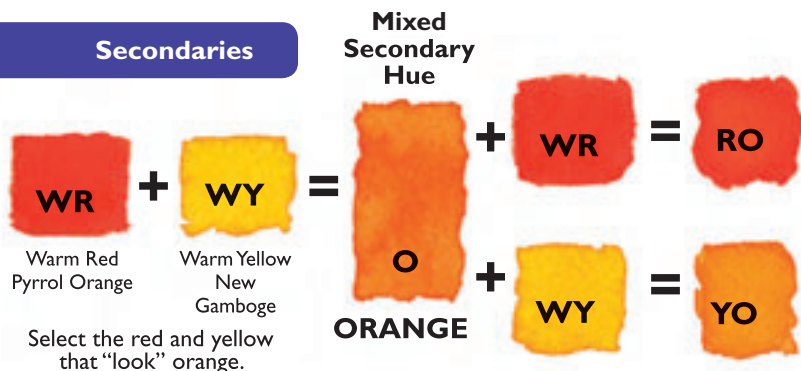
## Here's how it works

Use a warm and a cool of each primary hue (a warm red and a cool red; a warm yellow and a cool yellow; a warm blue and a cool blue) to mix bright, high-intensity secondary called a **Mixed Primary Hue**. The secret is in using the right split primary colors and not crossing over the lines into another section!

### Primaries



### Secondaries



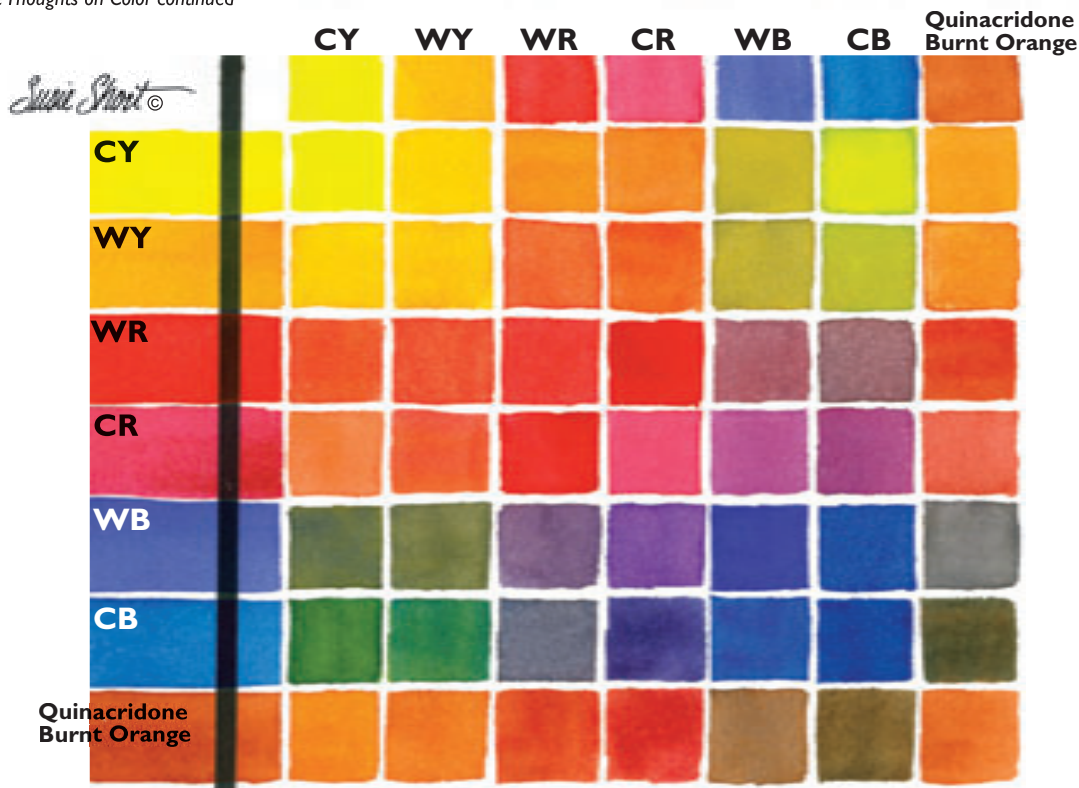
- To mix the oranges, mix the red and yellow within the lines to the left of the circle. First mix orange, and then add more yellow for yellow-orange and more red for red-orange.
- To mix the greens, mix the blue and yellow within the lines to the right of the circle. First mix green (2 o'clock), and then add more yellow for yellow-green (1 o'clock) and more blue for blue-green (3 o'clock).
- To mix the purples or violets, mix the pink or rose with the blue within the lines at the bottom of the circle. First mix purple (6 o'clock), and then add more blue for blue-violet (5 o'clock) and red for red-violet (7 o'clock).

Now here's the rule that makes this work: When mixing two colors on the wheel to achieve high-intensity color, don't cross over the line—stay in each section. Just imagine, no more muddy colors!

Crossing over the lines and mixing the colors on either side of the line causes the mixtures to become less intense and slightly grayer. Cross two lines and even more graying occurs. This graying is called neutralizing. It is the result of a slight touch of that third color being added to the mix. To mix earth colors, you simply cross over the lines or add a warm neutral to your mixtures.

That's where **Quinacridone Burnt Orange**—the seventh color of our essential 7 basics—enters the scene...it's a versatile warm neutral.

continued next page



“Essential 7”

### “Essential 7” Basic Color Chart-Mixed Hues

To create your own color mixing chart using the “Essential 7” Basic Colors of the Split Primary Palette, use a pencil to draw eight rows and columns as shown above. To show how transparent or opaque each pigment is, make a black line using a permanent marker before you apply the colors.

Each **ROW** is about the color/hue in that row and what the other colors in the palette do when mixed with the dominant row color.

Each **COLUMN** contains the same colors placed in the same order as in the rows. Mix less of the column color and more of the row color for the best results.

NOTE: Each color will be mixed with itself during this process.

This chart shows the secondary and tertiary color combinations that are possible by mixing only two tube colors. It's possible to create many more neutral hues by combining three or more tube colors in the basic split primary palette.

### Color Basics in a Nutshell

#### Definitions of terms as they relate to watercolor

- **Hue**—The name of a color, such as red, blue, yellow, green, orange, etc.
- **Intensity**—The strength, brightness, or purity of a color; its chroma.
- **Saturation**—The measure of brilliance or purity of a color.
- **Value**—The lightness or darkness of a color; pure colors will vary greatly in value.
- **Temperature**—The warmth or coolness of a color; also relative terms in comparison to other colors in context.
- **Primary Colors** are those hues that cannot be mixed from any

other colors-- red, yellow, and blue. From these primaries, most other colors can be mixed.

- **Secondary Colors** are the resulting hues of mixing two primaries in equal amounts. (R+Y =Orange, Y+B=Green, B+R=Purple)
- **Intermediate Colors** are products of mixing one primary and a secondary. (R+O=Red-Orange, Y+O=Yellow-Orange, etc.)
- **Tertiary Colors** are products of mixing two secondary colors. (O+G, O+P, G+P, etc)
- **Complementary Colors** are two hues directly opposite each other on the color wheel. Complement to a primary color is the combination of other two primaries. Complement to Red is Green (Y+B), to Yellow is Purple (R+B), to Blue is Orange (R+Y).
- **Neutral Hues** are the results of combining all three primaries in various amounts, thus neutralizing the intensity and saturation of a hue. Combining a primary with its complement results in a neutral hue.

### Temperature

“The warmth or coolness of a color; also relative terms in comparison to other colors in context.”

Both red and yellow are commonly considered warm, while blue is unquestionably cool. More specifically, warm and cool colors are relative to where a color falls on the color wheel. The warmest color is red-orange and the coolest color is blue-green. Everything between those two points has a slightly warmer color on one side of it and a slightly cooler one on the other. Its neighbor is either warmer or cooler depending on the direction you go around the color wheel. Using a split primary palette, you will be working with a warm and a cool of each primary color. All secondary hues are mixed from these carefully selected primary colors. ■



# Inksmith

Information for Artists from DANIEL SMITH

*At Daniel Smith, we've always enjoyed our association with Jan Hart. First as a customer and later as a workshop instructor, she has been a big fan of Daniel Smith watercolors and has shared her enthusiasm about them with many a student. This summer, a member of our staff took one of Jan's workshops in Española, New Mexico and was so enthralled that she asked Jan to write an article including her favorite color mixtures and answering the questions students most frequently ask.*

*An expert at color blending and creating atmospheric effects, Jan is an inspiring teacher and a great guide to the marvels of the Southwest. For information about her workshops, visit her on the web at [www.janhart.com](http://www.janhart.com)*

## AMAZING MIXES

By Jan Hart

I mix pigments on the paper, 140 lb. cold press Lanaquarrelle—the first pigment becomes the wetting agent into which I add the second and/or third. I use individual strokes or smears, skipping to allow the under pigment to show through in places, untouched. Often I just watch and enjoy! I really appreciate Daniel Smith's granulating pigments—often for their action instead of color!

1. **Neutral Rock/Earth Mix: Buff Titanium and Cobalt Violet.** I apply the Buff Titanium and immediately add in a side brush of Cobalt Violet—and watch. The Cobalt Violet mixes with the Buff creating subtle, slightly violet granulation.

2. **Creamy Pink Earth Mix: Buff Titanium, Rose Madder Genuine and Transparent Red Oxide.** For a creamy, lush earth color try mixing some Rose Madder Genuine or Transparent Red Oxide into the Buff Titanium.

3. **Reticulated Earth Mix: Lunar Earth and Burnt Sienna.** I love to apply Lunar Earth to the paper and immediately wash in some Burnt Sienna or Quinacridone Burnt Orange to brighten the color. Try this with Lunar Red Rock too!

4. **Deep Red Earth Mix: Quinacridone Pink, Quinacridone Burnt Orange and Venetian Red.** I like to mix some staining Quinacridones with a strong sedimentary pigment to create deep red earth tones, adding water to lighten here and there.

5. **Dark Tree Mix: Quinacridone Burnt Orange or Burnt Sienna with Ultramarine Turquoise.** This is my absolute favorite for evergreens. In the pan, I mix a rather heavy puddle of Ultramarine Turquoise and Burnt Sienna or Quinacridone Burnt Orange—pushing it towards the orange at one side and towards the turquoise on the other. Evergreens need the variety from the sunny orange side to the shadowed side.

6. **Sunlit Tree Mix: New Gamboge with the paints in mixture #5.** Using New Gamboge, Quinacridone Gold or another yellow as a wetting agent, I lay it in for the sunlit edge of the tree. Then I add #5 into it using dancing gesture strokes, working from light to shade, orange to blue.

7. **Lively "Sap" Green Mix: Cobalt Blue and Nickel Azo.** Applying Nickel Azo into Cobalt Blue is so exciting—it dives and pushes the blue, creating a wonderful variegated mix.

8. **Dark Tree Mix with Red: Green Mix #6 with Naphthamide Maroon and Alizarin Crimson or Quinacridone Magenta.** Adding some staining deep red/maroon to Ultramarine Turquoise creates a very dark neutral and can also make a too-green tree look natural.

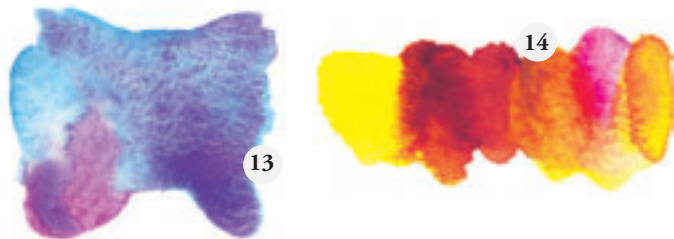
9. **Dual-Colored Sky Mix: Aureolin Yellow and Cobalt Blue.** To create a late afternoon sky with a light horizon, try Aureolin over all and wash in Cobalt Blue at the top.

10. **Cast Shadow Mix: Cobalt Blue and Rose Madder Genuine.** This transparent blue/lavender darkens but allows the underlying formation to show through. It can also be used as a wetting agent to add some touches of additional colors.

11. **Soft Blue/Lavender Neutral Mix: Cerulean Blue with Venetian Red.** Try it! What a great neutral!

12. **Translucent Gray Seattle Sky Mix: Cobalt Blue, Rose Madder Genuine and Aureolin Yellow.** My three favorites!

*continued next page*



13. **Sagebrush Mix: Cerulean Blue and Cobalt Violet.** A light wash of Cerulean with Cobalt Violet added creates just the pale lavender gray of sage, especially over an Aureolin underwash. Adding a touch of Aureolin into the wash produces a magical finish.
14. **Fall Cottonwood Mix: Aureolin Yellow, Quinacridone Gold, Transparent Red Oxide, Nickel Azo Yellow, Cobalt Violet and New Gamboge ...** Wow! Be sure to let it move downward to create the hanging yellow leafy limbs.

## Last Light: A Demonstration With Jan

We gather around as I begin the demo. The afternoon shadows play upon the face of the white and salmon pink rocks Georgia O'Keeffe first brought to the world's attention over 50 years ago. The meander and rhythm of the light fascinates me as I do a quick value/composition sketch.

**Where to start?** My students know my motto—"Lightest, Brightests or Scariest, first!"

While I do an all over underwash of Aureolin Yellow—for the pervasive New Mexico sunlight—we decide to start with the rock! I explain that I'll use mostly sedimentary or granular pigments to help describe the sandstone layers. I mix many of the paints on the paper so I can have the joy of watching them dance together! Most of my painting will be done using my favorite brush, Daniel Smith's 1" Series 24-2 Squirrel/Synthetic Flat on Lanaquarelle 140 lb. cold pressed paper taped to a board.

**Do you ever start with the sky?** I do if the painting is about the sky. Because in this painting the rock is the focus and I want the value of the shaded white rock to be just slightly lighter than the sky, I choose to add the sky later. I know I'll be able to better adjust the sky value to the rock than vice versa.

I start with the whitish upper layers, treating the shaded part with mixture #1 while slowly adding more Cobalt Blue as the rock emerges into the light—for the core shadow. I just cannot resist adding a bit of Aureolin to the blue to watch them mix.

**What about all the crevices and cracks?** I'll leave most of those to the end when the pigments' natural variations can best show me where to place them. Meanwhile, I just suggest the uneven surface, wet in wet—sparingly.

On to the lower red layers...I paint in horizontal ribbons using various sedimentary and/or other pigments, taking care to go lightly over the sun-lighted area. I used mixes #2, #3, #4 plus passages of Rose Madder Genuine—leaving some white horizontal slivers to accentuate the layers. I paint around the tree shapes and carry some of the lightest mixes onto the foreground—around some of the trees and through some of the others.

**What if you think the colors are too light or not bright enough? Will you add more paints now?** No. I know that at the end I'll be adding the cast shadows, which will significantly darken the shaded areas of the rocks. I'd rather keep the rock passages fresh and clean than worry too much about them now. I can make adjustments later. "Delayed Gratification"—mantra of the watercolorist!

It is time to put in some of the darkest dark so that I can begin to see the entire value range of the painting. I need to get into the foreground trees and vegetation.

**What greens do you use?** I like to mix all my greens. My favorite mixes for the dark pine trees and piñons is #5 and #6, which can be cooled with the Ultramarine Turquoise or warmed with the Quinacridone Burnt Orange for the shady vs. sunny sides of the tree. I begin each tree on the sunny side with oranges or yellows and add the bluer tones as I move into shade. As I continue with the vegetation, I take opportunities to add #6 and #7 greens, always mixing on the paper and allowing the pigments to mix on their own as much as possible. While I paint the greens I remember to put in some maroon and/or Burnt Sienna (#8) for life.



Jan's Fall 2003 workshop demonstration at The Amphitheater Park in New Mexico.

Now—on to the sky so that the entire paper is covered...

**What blue will you use for the sky?** Well, I will have to think about that. To keep the painting predominantly warm, I may need to do something else—like use more yellow in the sky, especially at the horizon to contrast with the foreground. I'll use #9.

Turning the paper upside down and slanting it toward me, I apply Aureolin to the entire area above the foreground. Then I brush in Cobalt Blue for the upper sky, watching as it dries. Turning the painting back around, I decide to apply pale Cobalt Blue brush strokes to the lower horizon for the distant hills. I add in a bit of Quinacridone Gold with a drier brush for fun and variety.

**What's next?** We've come to what I call "Adolescence"—a point when most paintings are given up on or thrown away. But really, it is a time to stand back and see what's working, what's not working and decide what to do about it.

After the "Adolescent Critique," I know I need contrast and to get into the cast shadows! I mix up a puddle of #10 for the predominant shadow color. The transparent lavender to blue glaze will allow the beautiful under-passages of sedimentary paints to show through. I begin at the top right and slowly and carefully move the paint horizontally back and forth down the page taking care to create an interesting edge to the shadow as well as the lighted trees below. As long as #10 wash remains wet, I can tuck in or accentuate with some darker, drier paint. I go on to create interesting patterns and passages of #10 horizontally across the path, using it to delineate vegetation edges and suggest land flow. Into these shadow shapes I dash other colors—Cobalt Violet, Quinacridone Pink, Cobalt Blue, Aureolin, Ultramarine Blue—even Buff Titanium—all the paints I've used before in this painting—for continuity and fun!

**Do you ever use a smaller brush for detail?** I like to try to use only my 1" flat brush because it keeps me loose and practicing what I call "Dancing Strokes"—flipping gestural strokes of dark into the light with the edge of the brush, taking care to create variety. Sometimes, though, I do use a small round for particular details and more control.

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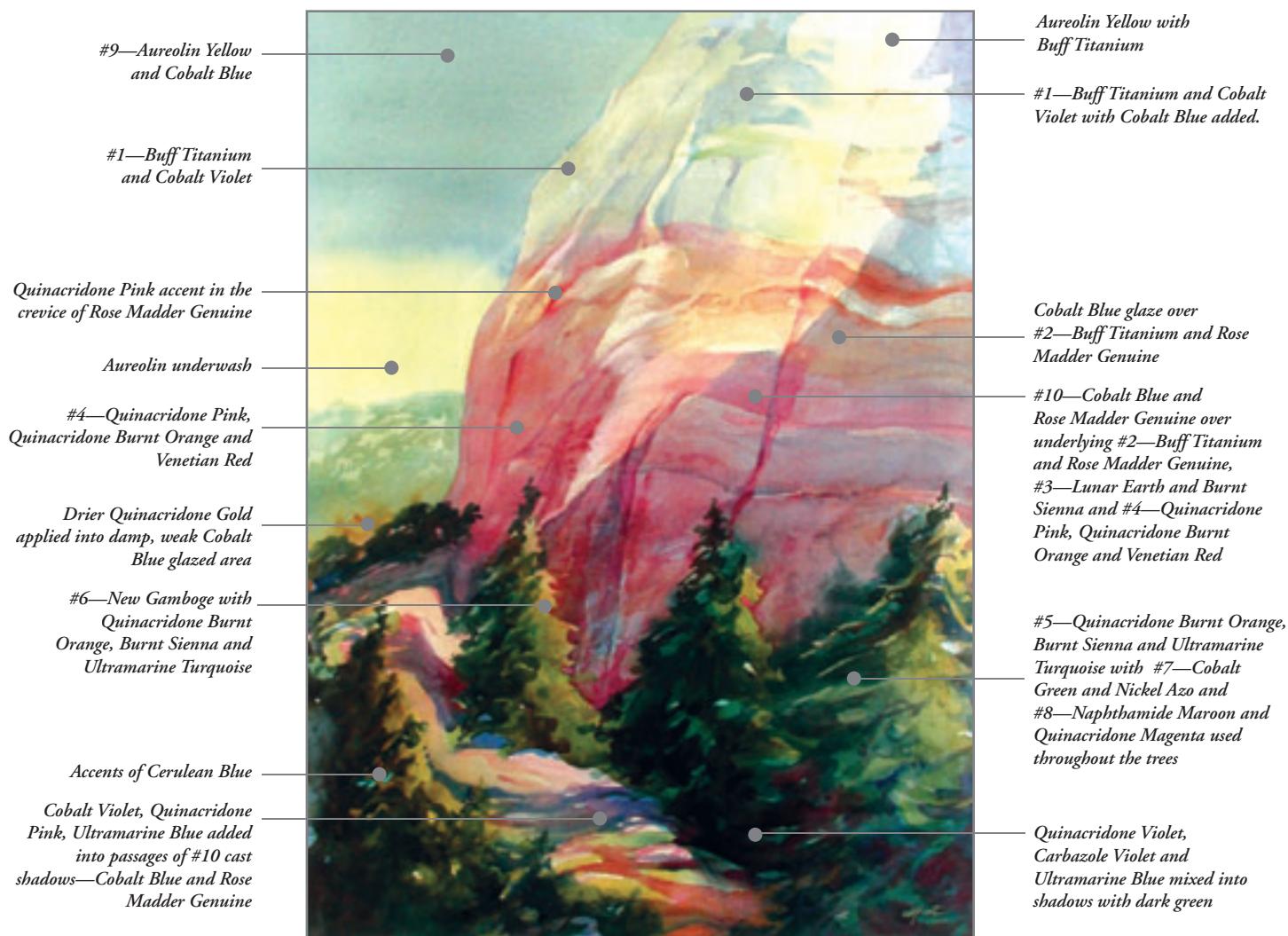


**How do you decide what details to put in?** I squint and let the painting make suggestions. A too-flat area suggests the creation of a slightly darker passage—which can be accomplished with a crack. I'll do one and then decide if I need more.

I know that a crack from top to bottom will help tie the painting together and further suggest shadow transparency. Taking care to choose an area that already suggested a fracture, I create a vertical "line" that extends from the top to disappear behind a tree. The "line" shape varies with the rock layers

and colors. It gets wider, narrower, changes color, skips, and crosses from the light into the shadowed rock area. I add a few other suggestions of irregularities on the rock surface and just cannot resist lifting a sliver of light from the tip of the "light dagger" to the tree. Connection.

I soften some edges here and there, add vitality to the darks—and for dessert ... a few well-placed colors to add a bit of zing! A few dabs of Cobalt Turquoise in the front left tree; a hint of Perinone Orange or Organic Vermilion in a rock crevice; a touch of Cerulean in the foliage shadows. ■



Last Light, by Jan Hart© 2003

Here are twenty colors used in Jan's demonstration—packed & ready to go! **SAVE 43%** off regular price

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From left to right: Cerulean Blue, Quinacridone Pink, Burnt Sienna, Ultramarine Turquoise, Naphthamide Maroon, New Gamboge, Venetian Red, Rose Madder Genuine, Aureolin, Buff Titanium, Cobalt Blue, Lunar Earth, Quinacridone Burnt Orange, Cobalt Violet, Transparent Red Oxide, Ultramarine Blue, Quinacridone Magenta, Alizarin Crimson, Nickel Azo and Quinacridone Gold.

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## Shimmering Shells

DANIEL SMITH Luminescent Paints

By Hilary Page

**D**ANIEL SMITH'S intriguing Luminescent watercolor and acrylic paints are the inspiration for "Shimmering Shells". The painting incorporates Interference, Duochrome and Iridescent paints. Perhaps it will inspire you to try your own shell paintings using DANIEL SMITH'S sparkling Luminescent paint!

I arranged the shells in sunlight, photographed them, made a line drawing on tracing paper using a grid and visualizing mat to get proportions, and transferred the line drawing to the watercolor paper using a light table. I made a small value sketch showing the light and dark areas—as a painting guide. The illustrations shown for each stage are recreations, so each does not exactly match the previous stage.

### STAGE 1

I pre-wet the front and back surfaces of my watercolor paper which I then lay on a slick surface. I dropped in the paint as shown, starting in the center and taking care to leave the white areas unpainted. I used the fine spray bottle to keep the paper wet and shiny. (Paint dropped into wet paper on which the shine has gone will give watermarks or worse will make a muddy mess!) I blotted excess water from the edges and dried the paper before proceeding to the next stage.

### STAGE 2

I "negative painted" the shells—that is, I painted around them. The key to success in negative painting is to paint one or two hard edges of an object and then to paint a large surrounding area over several objects without regard to their individual edges as in the lower right hand side. On the whole I laid in the same or analogous (related) colors over the original wash to ensure "clean" color. I let the first wash dry before bringing out more edges in subsequent washes.

### STAGE 3

I negative painted more shells. Note that as I make additional hard edges and get further into negative painting, the surrounding area to be covered is smaller, as in the darker area of the bottom right hand side. You can see how this works if you compare the areas painted in stages 2 and 3.

### STAGE 4

I continued making hard edges and negatively bringing out increasingly smaller areas. And finally, I added details and laid in the sparkling gold, silver and copper opaque layers on the shells.

### MATERIALS

11" x 15" 140lb cold pressed watercolor paper, a 1" flat brush, a No. 8 round brush with a fine point, sketch book, 11" x 15" tracing paper, 2B pencil, a fine spray bottle and the paints listed in the palettes below. I squeezed the colors into the upper portion of separate, tilted, palettes and mixed them with a little water to make a "half and half" consistency. It is necessary to squeeze out more interference paint than regular paint.

**Palette 1:** Cobalt Violet Deep, Interference Lilac and Duochrome Hibiscus

**Palette 2:** Quinacridone Magenta, Interference Silver

**Palette 3:** Quinacridone Gold, Iridescent Gold, Interference Gold

**Palette 4:** Phthalo Blue (GS) (Use sparingly. It's powerful!) Iridescent Russet. I only mixed the blue with water. The Russet is dropped into the wet on wet application and will separate to create texture.

**Palette 5:** Opaque palette used in the final stage: Interference Silver, Pearlescent Shimmer, Iridescent Gold. Don't mix these colors with water.

STAGE  
1



STAGE  
2



STAGE  
3



STAGE  
4



*continued next page*



# Paints that Shimmer

## DANIEL SMITH Luminescent Paints

By Hilary Page

**S**parkling Luminescent paints are an intriguing addition to our watercolor palette. They add a shimmer to shells, a glisten to flower petals, a sparkle to white snow, and a sheen to flesh colors.

Luminescent paints achieve their shimmer through light wave interference and refraction. Luminescent paints have to be viewed from a slight angle, so artists are challenged to make the painting work with and without the interference effect. They can be applied transparently, opaquely over dark colors—which makes the color appear deeper—or mixed with other paints.

**DANIEL SMITH** Interference colors consist of transparent mica particles coated with highly refractive titanium dioxide. The combination results in the interference of the light wave. Differing thickness of the titanium layer causes different colors of the spectrum to become manifest. [1X, 2X, 3bX left] The best way to use interference paints is mixed with your favorite colors

from your regular palette. Interference Blue, for instance, when mixed with Cobalt Blue yields a beautiful blue color. [1dZ] The combination of Interference Blue with a color other than blue will give you two colors—a dual-effect when viewed straight on and at an angle. For instance Quinacridone Magenta and Interference Blue is seen as a pastel magenta [2Zright] or a sparkling bluish violet [2Z left].

**DANIEL SMITH** Duochrome dual effect colors are now offered conveniently mixed in one tube. You can check this out by comparing [3aZ], a combination of Phthalo Green blue shade and Interference Gold with [3bY]—Duochrome Oceanic. The colors Duochrome Hibiscus [2Ya] and Quinacridone Magenta mixed with Interference Red [2Yb] appear similar to one another when viewed straight on but the duochrome paint is quite different—a blue violet when viewed at an angle. This brings us to a further class of sparkling paints—the iridescent colors.

**DANIEL SMITH** Iridescent paints—of which there are two types—have both color and a similar colored interference sparkle [4bX, 3aX, 1Zc].

The first type, the copper and gold iridescent pigments, consists of transparent mica particles

coated with highly refractive red [4bX] and yellow [3aX] iron oxide pigments (rather than the colorless titanium dioxide of the “interference” paints). The difference between the **Interference** and **Iridescent** paints is readily apparent when you compare Interference Gold [3bX] with Iridescent Gold [3aX]. Only the iridescent paint has color when not viewed at an angle.

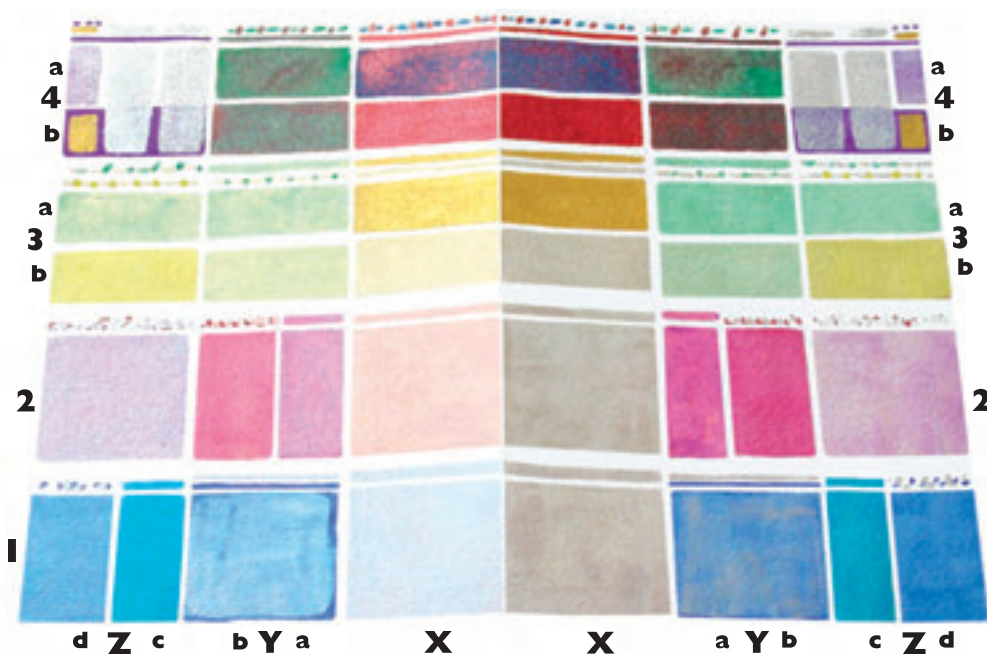
When applied reasonably heavily these iridescent paints are opaque and replicate copper and gold. In a wet on wet application as in [4aY and 4aX] they create a wonderful textural effect. In the case of Iridescent Scarab Red [4bY], the layer of iron oxide pigment is of such thickness that the interference sparkle is green!

The second type of **Iridescent** colors are convenient paints consisting of regular pigment colors together with an interference color of the same or similar hue. An example in the chart is Iridescent Electric Blue [1Zc].

**DANIEL SMITH** Luminescent paints have a **lightfastness rating of I—Excellent**. They are made just like other paints, with titanium and mica pigments and binder, and tested for lightfastness under the same conditions as standard colors. With their special optical effects, durability and extreme lightfastness, they make wonderful additions to the artist's palette. ■

## Luminescent Paint Chart

The chart, made in duplicate, shows examples of the types of interference watercolor paints that are available from **DANIEL SMITH**. The left side shows the paints viewed from an angle so the interference effect kicks in. The right side shows identical colors viewed straight on without the interference effect.



### Paints used in the chart

4aZd	Carbazole Violet mixed with Pearlescent Shimmer	4bY	Iridescent Scarab red	2Z	Interference Blue mixed with Quinacridone Magenta
4aZ	Interference Silver (center)	4bX	Iridescent Russet	2Yb	Quinacridone Magenta mixed with Interference Red
4aZc	Pearlescent Shimmer	3aZ	Interference Gold mixed with Phthalo Green BS	2Ya	Duochrome Hibiscus
4bZd	Iridescent Gold over Carbazole Violet	3bZ	Interference Gold mixed with Phthalo Green BS	2X	Interference Red
4bZ	Interference Silver over Carbazole Violet (center)	3bZ	Interference Gold mixed with Hansa Yellow Med.	1Zd	Cobalt Blue mixed with Interference Blue
4bZc	Pearlescent Shimmer over Carbazole Violet	3aY	Duochrome Oceanic	1Zc	Iridescent Electric Blue
4aY	Iridescent Scarab Red & Phthalo Green BS wet/wet	3aX	Iridescent Gold	1Y	Interference Blue over Cobalt Blue
4aX	Iridescent Russet & Phthalo Blue GS wet/wet	3bX	Interference Gold	1X	Interference Blue

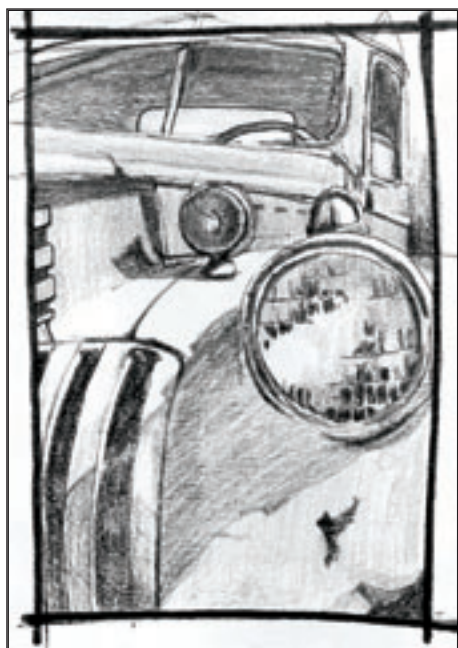
# Inksmith

Information for Artists from DANIEL SMITH

## “CAL 46”

A watercolor demonstration with Brenda Swenson

In this demonstration I am painting a close-up of a 1946 Chevrolet pick-up, hence the title “CAL 46”. I have been fascinated with old trucks for years, and a large body of my work is inspired by them. I came across this truck at a nursery, where it was being used to display an array of plants. I was captivated with the way the light streamed across the front of the fender and grill. I knew I had an interesting photograph, but the most successful paintings start with a good drawing. It is helpful to remember “a camera has one eye and no brain”. It is our job as artists to put life into our work, and not be bound by a photograph.



### STEP 1

Before I begin to paint, I work out the design, value plan, and color scheme. A value study helps me to have a plan of attack. When working with watercolor in a transparent manner, it is essential to be aware of areas that are to remain white. I am not fond of masking fluids, so a plan is essential. I enjoy the process of planning and drawing. The time spent planning allows me the opportunity to walk through the painting process in my mind, before I begin to paint.



### STEP 2

To give the appearance of old painted metal, I will build up the body color in stages. The first wash is a mixture of Cobalt Teal Blue, Azurite Genuine and Yellow Ochre. I put three large puddles of these colors into the center of my palette. I allow all 3 colors to mix slightly on the edges, but have pure clean colors in the center of each puddle. As I paint this large wash I am able to shift the colors slightly by pulling from the mixtures on my palette. In the areas that turn towards the sun, I will warm up the body color with Yellow Ochre. Before the wash has dried, I drop in a small amount of Quinacridone Sienna into the areas that I want to look like rust.



### STEP 3

To paint the grill section I first wet the paper with clean water. I then paint in a light value of Burnt Sienna and Lunar Black, allowing the colors to mix on the paper. For the interior of the cab, I want my values to be darker. To achieve this, I use a richer mixture of Burnt Sienna and Phthalo Blue (rs).

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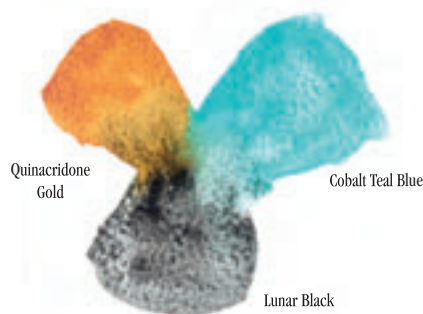




#### STEP 4

I call this stage the “Adolescence of a Painting”, for many reasons. The first reason is that it feels awkward, and doesn’t have maturity in its appearance or feel. I am inclined to want to walk away for awhile, and rethink my plan. But just like with an adolescent child, you need to stick around and work through the awkward and sometimes difficult phases. By sticking with it, we are often amazed with the beauty that unfolds.

To build up the body color of the truck, I now add my first glaze. My focus is on the fender, and the side of the hood. This area is turned from the sun, so the colors are darker in value. At this point, I add a glaze of Cobalt Teal Blue, Quinacridone Sienna, and just as the fender turns towards the sun, I add a small amount of warmth with Quinacridone Gold. The license plate is a mixture of Lunar Black and Cobalt Blue. More Quinacridone Sienna is added into this wash while it is still damp, around the headlight and crack in the fender. The moisture of the paper is critical for the paint to be able to granulate and create the texture I desire for the effect of rust.

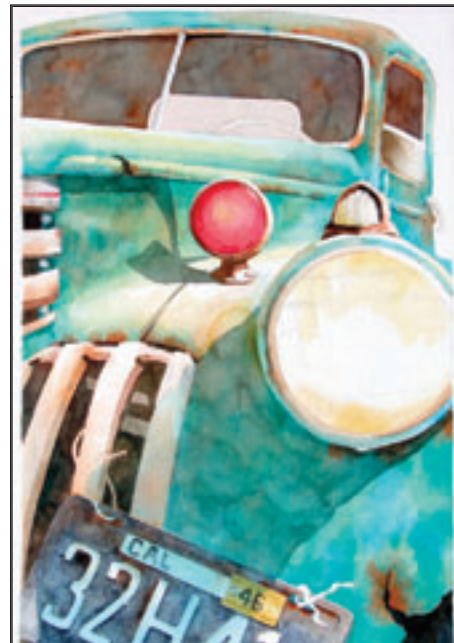


#### STEP 5

Lots of fun things happen in this step, which helps to give form and shape to the truck. Probably the most important is the addition of cast shadows. More information can be said through shadows than any one element. A common mistake is making all shadows one color. Cast shadows have the colors of the object for which it is cast on. Anywhere you see a shadow on the truck; it is a darker value of the color beneath it, except for the areas in full sun. The objects that cast a shadow are the head light, red light, and the overhang of the hood. Generally a cast shadow will be 40 percent darker in value. I am careful to make sure that I have a large enough puddle of color, to do the large shadow beneath the headlight. Nothing is worse than running out of paint half way through a wash. You will end up with a shadow that looks choppy, and not fluid.

In this step, I also paint the red light with Carmine and Quinacridone Red. I also add a small amount of this mixture into the grill, to echo the color elsewhere, so it doesn’t become an isolated color. In addition, I put a light wash of Quinacridone Gold over the headlight, as an under painting for later.

Now you can begin to see the benefits of the underpainting, as I paint the negative spaces between the grill. I use Burnt Sienna, Phthalo Blue (rs), and Carmine, allowing the colors to mix on the paper. By mixing paint on the paper instead of on the palette, watercolors have a chance to react to each other on the surface of the paper. Painting with this technique creates some very exciting effects that can only be created with this medium.



#### STEP 6

At this stage of the painting, I have a better feeling for how it is beginning to hold together as a whole. Up to this point, many of the sections were dealt with separately. Now however, I need to make a conscience decision about the painting as a whole. I need to work on sections where the values need to be adjusted, in order to create a stronger feeling of unity.

I will now add another glaze to the license plate, using the original colors of Lunar Black, Cobalt Blue, and Quinacridone Sienna. I carefully paint around the numbers, and intentionally allow puddles of paint to be thick, creating the feeling of texture. The addition of Yellow Ochre on the 46 tag, as small as it may be, is an important part of the design. I like to have colors echoed throughout a painting. Having this yellow here, allows me to have additional color to warm up a dull area.

There is a small turn signal on top of the headlight. This little area gives a relief from a painting that has a lot of large sections. I also believe the headlight would have appeared “starklooking” without this smaller shape. I used Burnt Sienna and Lunar Black to paint the details.



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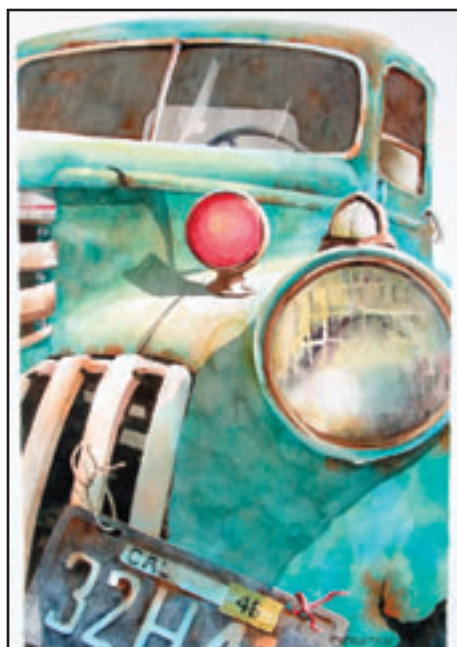
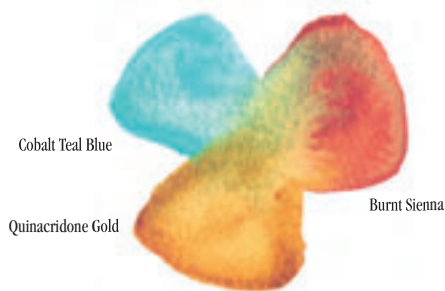
## STEP 7

Here is where I can begin to paint some of the small pieces of the painting—the steering wheel, wires on the license plate (notice the red echoed here) and the headlight glass. I also adjust the red on the light. It appeared too bright, and a glaze of Carmine with Burnt Sienna on the left side resolved this. For the headlight, I use a light glaze of Quinacridone Gold, Cobalt Blue, and Quinacridone Red around the inside edge. I let each color mix on the paper. When this glaze is dry, I can begin work on the details.

### A thought on “Artistic License”

You may have noticed from the reference photograph that a license plate was not in the picture. The main reason I added it was for design purposes. I needed something that would complete the movement of the eye through the painting, and away from the corner.

Remember, what’s happening on your paper is more important than reality.

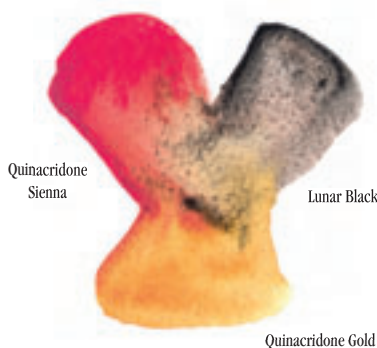


## STEP 8

I was once told all paintings start off looking the same. And it was the final marks we made that distinguish who we are. In a way these final strokes are our “signature marks.” I believe this to be true.

As I look over the painting, I notice that the small window inside the cab has become a focal point because of the dark value encapsulating a light value oval. This is not what I want, so I paint a wash over this area using pigment that has become dulled down in the center of my palette. Most people call this “mud.” These grayed or neutralized colors are wonderful for pushing back areas, or dulling a section of a painting that has become to dominate.

I always save my favorite part for last, and in this painting it is the headlight. Over the years, I have come to think of trucks as more than metal and rust. When I add the final touches to the light, it is almost as if the little truck is looking back at me. ■



## Tools and Materials

**Palette:** I have listed my favorite colors for studio work. I know what to expect from each color, and their mixing abilities with each other. I may add or subtract colors from time to time. Quinacridone paints have become an important part of my paintings due to their highly transparent qualities and fluid mixing abilities with other pigments.

I am very fond of Lunar Black due to its granulating qualities and wouldn’t want to be without it. I am able to get wonderful textures when I mix this paint with my other colors. Please note I do not use black to darken colors but choose to create my own darks by mixing on the palette or paper. Working in this fashion, my darks are interesting and full of color. My Daniel Smith Watercolor palette consists of:

- New Gamboge
- Verona Gold Ochre
- Quinacridone Gold
- Perinone Orange
- Quinacridone Red
- Carmine
- Quinacridone Fuchsia
- Manganese Blue Hue
- Cobalt Blue
- Azurite Genuine
- Phthalo Blue (red shade)
- Cobalt Teal Blue
- Phthalo Yellow Green
- Quinacridone Sienna
- Burnt Sienna
- Lunar Black

**Brushes:** Most of my brushes are synthetic. For sketching, I use assorted round sizes from 6 to 18, and two flat brushes from 1/2" to 1-1/2". I also use a stiff oil painting brush, for lifting techniques.

**Paper:** The watercolor papers I use vary depending on the subject matter. Generally I use Arches, Fabriano, Lanaquarrelle, or Crescent Watercolor Board.

I hope you have enjoyed my demonstration. If you would like to see more of my work, please check out my website at:

[www.swensonsart.net](http://www.swensonsart.net)



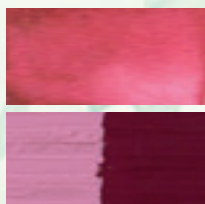
Brenda Swenson sketching



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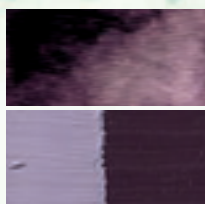


### RHODONITE GENUINE GERMANY

The highest quality, deepest pink Rhodonite comes from Germany and is typically used for jewelry. This versatile rose pink is wonderful for portraits and landscapes. Used wet into wet, it creates a soft, transparent glow, with no granulation.

284 600 167 15 ml Watercolor **\$8.86**  
284 300 122 37 ml Oil Color **\$16.09**

**A**t DANIEL SMITH, we love color. All of our colors have their own attraction and unique value to artists. Their working characteristics range from the captivating granular effects of our pure mineral pigments to the intensity and durability of our modern synthetics. We are steadily adding unique colors to our paint lines, and we're extremely proud of our PrimaTek® series paints, created from minerals as far away as Siberia and China. We invite you to give them a try and enjoy a truly new painting experience.



### PURPURITE GENUINE SOUTH AFRICA

Purpurite, a beautifully deep lavender color, is created from scarce deposits of manganese phosphate—the finest, most intense color comes from South Africa.

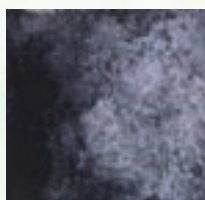
284 600 164 15 ml Watercolor **\$8.86**  
284 300 121 37 ml Oil Color **\$16.09**



### AZURITE GENUINE CHINA & UTAH

This clear blue was widely used up through the Renaissance. Though more easily derived pigments displaced it, its tranquil beauty remains valuable today.

284 600 035 15 ml Watercolor **\$24.15**



### SODALITE GENUINE GREENLAND

Ground from a deep blue semiprecious stone, our Sodalite is an inky blue-black that granulates as it dries. Lightfast, semi-transparent and low staining, it gives a three-dimensional quality, with a textural blue-black upper surface on a smooth blue-gray undertone.

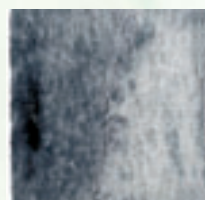
284 600 179 15 ml Watercolor **\$14.37**



### NATURAL SLEEPING BEAUTY TURQUOISE GENUINE ARIZONA

A strong sky blue of amazing tonal richness, this paint is made with gem-grade turquoise from the famous Sleeping Beauty Mountain.

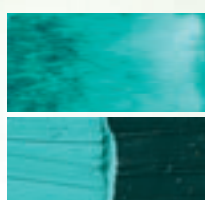
284 600 150 15 ml Watercolor **\$16.36**  
284 300 115 37 ml Oil Color **\$18.89**



### VIVIANITE GENUINE SIBERIA

Noted for its dark blue masstone and reddish-blue undertone, this rare mineral was used in medieval painting.

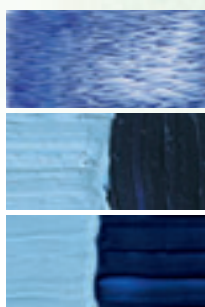
284 600 140 15 ml Watercolor **\$18.49**



### AMAZONITE GENUINE BRAZIL

This lovely teal shade of feldspar microcline, a precious mineral, shares the name of the Amazon Basin where it is found.

284 600 163 15 ml Watercolor **\$8.86**  
284 300 118 37 ml Oil Color **\$16.09**



### LAPIS LAZULI GENUINE ASIA MINOR

Carried along ancient Middle Eastern trade routes, Lapis was the most significant blue of art for thousands of years. Its elegant color still captivates.

284 600 138 15 ml Watercolor **\$16.36**  
284 300 102 37 ml Oil Color **\$29.33**  
284 720 059 60 ml Acrylic **\$15.25**



### NATURAL KINGMAN GREEN TURQUOISE GENUINE ARIZONA

The classic blue-green of the finest Southwest turquoise, this beautiful, low-staining paint creates exquisite gradations of light and color.

284 600 155 15 ml Watercolor **\$16.36**

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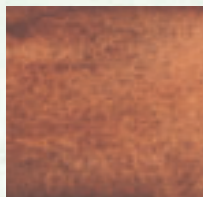
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## MALACHITE GENUINE BRAZIL

Ground from the distinctively patterned gemstone, Malachite was the best green for painting from ancient Egypt up through the Renaissance.

284 600 149 15 ml Watercolor **\$14.37**  
284 300 110 37 ml Oil Color **\$16.09**



## MUMMY BAUXITE RUSSIA

Unlike the 19th-century color said to have been ground from Egyptian mummies, DANIEL SMITH Mummy Bauxite is made from inorganic Bauxite, a mixture of aluminum and iron oxides. Lightfast, semi-transparent and low staining, its warm cinnamon color granulates dramatically to resemble rusted iron.

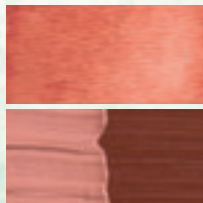
284 600 166 15 ml Watercolor **\$6.33**



## FUCHSITE GENUINE RUSSIA

Made from pure Fuchsite, a mineral with mica-like characteristics, this color creates a luminous pearly green shimmer.

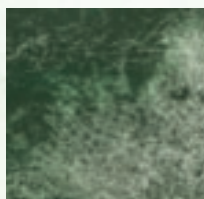
284 600 169 15 ml Watercolor **\$8.86**



## SEDONA GENUINE ARIZONA

The ruddy hue of Sedona's famed red rock sentinels is captured in this paint made with rock straight from the Arizona desert.

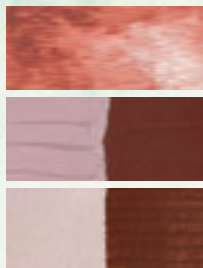
284 600 145 15 ml Watercolor **\$8.86**  
284 300 116 37 ml Oil Color **\$9.49**



## ZOISITE GENUINE AUSTRIA

Add textural interest to your paintings. This lush primal green has a dark—almost black—bottle green granulating surface. It is truly fascinating!

284 600 180 15 ml Watercolor **\$8.86**



## MINNESOTA PIPESTONE MINNESOTA

Made from the same vein of stone used for the sacred pipes of the Plains Native Americans, this soft, earthy pink has an underlying golden glow.

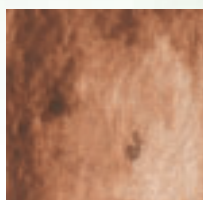
284 600 143 15 ml Watercolor **\$8.86**  
284 300 109 37 ml Oil Color **\$7.29**  
284 720 074 60 ml Acrylic **\$5.49**



## HEMATITE BRAZIL & UTAH

With its deep color and exciting granulation, it's not surprising that many civilizations have credited Hematite with supernatural powers.

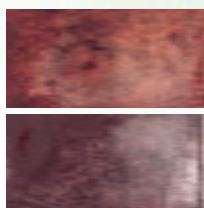
284 600 156 15 ml Watercolor **\$11.43**  
284 300 126 37 ml Oil **\$7.29**



## YAVAPAI ARIZONA

In an Apache legend, when the great floods came, a dove led the first woman to the safety of the arid, rocky Yavapai country. Now those same rocks become a mellow pink-brown paint with a noteworthy mineral luster.

284 600 146 15 ml Watercolor **\$8.86**



## HEMATITE BURNT SCARLET & HEMATITE VIOLET BRAZIL & UTAH

Hematite Burnt Scarlet has a rich rusty-orange hue that settles to create dark orange-brown areas. Hematite Violet produces the same splendid texture as the standard Hematite, but the background hue is a warm violet-brown.

15 ml Watercolor  
284 600 158 Hematite Burnt Scarlet **\$11.43**  
284 600 157 Hematite Violet **\$11.43**



## TIGER'S EYE GENUINE & BURNT TIGER'S EYE GENUINE BURMA

The light-refracting gemstone that glows like cats' eyes is now the pigment for two highly distinctive paints.

**Tiger's Eye Genuine**  
284 600 161 15 ml Watercolor **\$8.86**  
284 300 119 37 ml Oil Color **\$16.09**  
**Burnt Tiger's Eye Genuine**  
284 600 162 15 ml Watercolor **\$8.86**  
284 300 120 37 ml Oil Color **\$16.09**

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# DANIEL SMITH Watercolor Brushes

## for working large areas

**Wash**—This wide, flat brush is used for backgrounds or broad washes in watercolor paintings. Wash brushes are generally fairly soft and absorbent.

**Mop**—Very full and bushy-looking when dry, a round mop brush picks up a huge load of water and pigment. It's great both for making big, sweeping strokes and for lifting excess paint.

Chart painted with Daniel Smith Rhodonite Genuine, Quinacridone Gold and New Gamboge

## for fine detailed work

**Rigger**—Its elongated shape is designed for painting minute details. Originally designed for painting rigging in paintings of ships, the rigger has a long, tapered point ideal for painting delicate details and long narrow lines.

**Liner**—Shaped to produce continuous lines without reloading, it offers great control for detailed renderings or lettering.

**Detail**—The short, precisely pointed bristles provide control for detail and retouch work.

## for all-around usage

**Round**—This versatile shape is capable of yielding thick to thin strokes and great detail. The Sable rounds point more than synthetic rounds when wet.

**Flat**—With its square end for broad, sweeping strokes, a flat offers great freedom and control for painterly effects and backgrounds.

**Cat Tongue**—This brush shape combines the bushiness of a mop, the width of a flat and the pointed tip of a round, enabling it to make a variety of brushstrokes.

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